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enjoyment of these priceless treasures. Quite in keeping with this same spirit was the opening of the exhibition with a subscription private view on Thursday, April 27th, for the benefit of the "Fraternité des Artistes," which was the occasion of the gathering of many distinguished persons of artistic and social circles of Philadelphia. The beautiful three-quarter length portrait of Lady Rodney, the single example of Gainsborough's art in the collection, hangs in the position of honor in the long north-west gallery of the Academy and certainly radiates aristocratic elegance, the high bred dignity of the pose and the effective draping of the figure in the artist's favorite blue making it, in the opinion of connoisseurs, one of the best of his works in portraiture. There is a very notable group of Romney's works in the way of portraits of beautiful women of his time, including "Miss Finch," "Mrs. Crouch," "Mme. de Crespigny," "Mrs. Tickell," and a sketchy head of "Lady Hamilton." That he could paint men's portraits as well, is seen in a wonderfully real looking "Wesley." All these works are so delightfully fresh in coloring that it is difficult to realize that they were not painted yesterday. Seven portraits by Sir Henry Raeburn figure in the show, those of "Lady Elibank" and "Master Thomas Bisland" being, perhaps, the typical examples. Sir Joshua Reynolds is represented by two portraits, "Edmund Burke" and "Master Bunbury," the latter a most charming little boy. Sir Thomas Lawrence was the painter of a portrait of the lovely "Miss West," that narrowly escaped destruction by a fire recently in the home of the owner. One of the most delicious things in color is a portrait of "Mrs. Hoppner," by her husband. Two Hogarth canvases, groups of portraits of well known people, show the famous satirical painter in another light in the works entitled "The Fontaine Family" and "Conversazione at Wanstead House." The landscape painters' art is well represented in Constable's "Stour Lock," delightfully juicy in treatment and showing distinctly the painter's habit of retouching the high lights as an afterthought. There is a fine example of a Crome in "The Blacksmith Shop, Hingham." George Morland's work is seen in a typical "Manchester Coach." A

beautiful atmospheric landscape is by David Cox, "Going to the Hay Field;" a fine Wilson, "Tivoli," and J. M. W. Turner's colorful "Burning of the Houses of Parliament," give one a fair idea of the significance of the offering that will be free for the inspection of the public throughout the summer.—EUGENE CASTELLO.

THE ART ALLIANCE OF AMERICA

The Art Alliance of America is as yet not quite two years old, but has, according to a recently issued report, demonstrated its usefulness. The object of the Alliance, which maintains a permanent office at 45 East Forty-second street, is to furnish a clearing house for art workers and users of art. Under the auspices of the Alliance an exhibition of "Art Associated with the Child" was held in New York last December. This was the first public exhibition of the kind in this country. The attendance exceeded 3,500 visitors. Mr. William B. Osgood Field is president of the Alliance, Miss Elizabeth Berkeley Grimbald, secretary, and Miss Kate Blackburn, office manager.

BOSTON MUSEUM OF FINE ARTS

Among the many notable objects acquired by the Boston Museum during the past year were 109 Persian and Indian paintings and drawings given by Dr. Denman W. Ross. Five hundred and twenty-six embroideries, brocades, velvets and rugs were given by the same friend. A beautiful group of Japanese costumes for the classic *No* dance were acquired, as well as three French tapestries of the best period; two beautiful early Italian paintings and twenty-three paintings purchased in China and representing important schools of Chinese art.

The Museum has continued to develop the interpretation of its own collections by various talks and publications; and instruction in the fine arts generally by its many lectures, its School and its Library. In creating a desire to visit the Museum the cooperation of the Women's Clubs has been very useful. Again, during the year members of the staff have given illustrated lectures on the Museum and its collections in all the public schools of Boston and before clubs and other organizations. The need is

felt of creating a larger interest in the works of art in the Museum and of giving opportunity to enjoy them more deeply. The Museum feels that "great art is the expression of the beauty and mystery of life, and to him who understands brings wisdom, happiness, exaltation."

AMERICAN SCULPTURE AT BUFFALO

Miss Cornelia B. Sage, Director of the Albright Art Gallery, in Buffalo, has arranged for the coming

summer an exhibition of sculpture which will display the work of American sculptors in a manner never before undertaken by a museum. Miss Sage has made for herself an enviable reputation as a museum administrator; she possesses the rare combination of insight and initiative and judging from her work in the past, the art world has the right to expect great things of this exhibition.

Before his death Karl Bitter had an idea of this sort and Miss Sage, quick to see its possibilities, has seized upon the opportunity offered by the closing of the Panama-Pacific Exposition to develop and carry into effect a real sculpture exhibition. Truly the sculptors after long years of patient waiting have finally come into their own, for once they will play a principal part in an exhibition.

All of the galleries of the Albright Art Gallery as well as the grounds surrounding the museum will be placed at the disposal of the sculptors. The sculpture from the Panama-Pacific Exposition will stop at Buffalo on its way East and other pieces have been solicited from many artists.

Robert Aitken and A. A. Weinmann have been appointed by the National Sculpture Society to assist Miss Sage in the arrangement of her splendid undertaking. Buffalo should become a point of pilgrimage this summer for all those who wish to see the sculpture of our American artists as they have never seen it before and may never see it again!

ART INSTITUTE OF CHICAGO

During 1915 there were almost 60,000 more visitors at the Art Institute than in the previous year, a striking

evidence of its increase in efficiency and public service. Thirty-two exhibitions were

held, and the year opened with eight individual exhibitions including paintings, sculpture, etchings and models of the new stage-craft. The regular annual exhibitions were of unusual interest, that of water colors being supplemented by a fine room of paintings from the Boston Water Color Society. The fourteenth annual exhibition of Applied Arts was probably the most attractively installed and, in general, the best exhibition of art crafts ever held in the Museum. The other annual exhibitions included works by artists of Chicago and vicinity, architectural works, water colors, pastels and miniatures, ceramics and china painting, oil paintings and sculpture. In addition there were shown a collection of drawings by old masters; etchings, engravings and Japanese prints from the Buckingham collection; a collection of valentines; Chinese and Japanese brocades; mural paintings; small bronzes; 103 pieces of antique English silver and an exhibition of manuscripts and books. The number and variety of objects displayed is another significant indication of the prosperity and activity of the Art Institute, as is the successful work it is doing along other lines.

ART IN CHICAGO

Twenty-five paintings were purchased from the recent exhibition of work by artists in Chicago and vicinity held in the Art Institute of Chicago. Eleven other works are being considered for purchase by the Commission for the Encouragement of Local Art. This commission consists of Lawton Parker, Victor Higgins, William O. Goodman, Frank G. Logan, Wallace L. DeWolf, Frank A. Werner and Wilson Irvine. The appropriation upon which it can annually draw amounts to \$4,500. This appropriation is made by the City of Chicago in order to stimulate local art. Chicago is the only city in the United States which has established a commission of this character. In addition to the purchases already mentioned a painting by Carl R. Krafft entitled "The Charms of the Ozarks" was purchased by the Municipal Art League. W. Victor Higgins's painting "Town of Taos," and Pauline Palmer's "The Sketch Class" were purchased for the public schools of Chicago from prize funds, and Rudolph F. Ingerle's